

University of Dundee

Housed

Roberts, Alex

Publication date:
2015

[Link to publication in Discovery Research Portal](#)

Citation for published version (APA):

Roberts, A. (Artist). (2015). Housed: Exhibition Catalogue. Exhibition catalogue, The Cookhouse.

General rights

Copyright and moral rights for the publications made accessible in Discovery Research Portal are retained by the authors and/or other copyright owners and it is a condition of accessing publications that users recognise and abide by the legal requirements associated with these rights.

- Users may download and print one copy of any publication from Discovery Research Portal for the purpose of private study or research.
- You may not further distribute the material or use it for any profit-making activity or commercial gain.
- You may freely distribute the URL identifying the publication in the public portal.

Take down policy

If you believe that this document breaches copyright please contact us providing details, and we will remove access to the work immediately and investigate your claim.



housed

exploring the interplay between the artist,
the viewer and the location setting



All content © Housed Collective 2015. All rights reserved.
ISBN 978-0-9569698-4-2



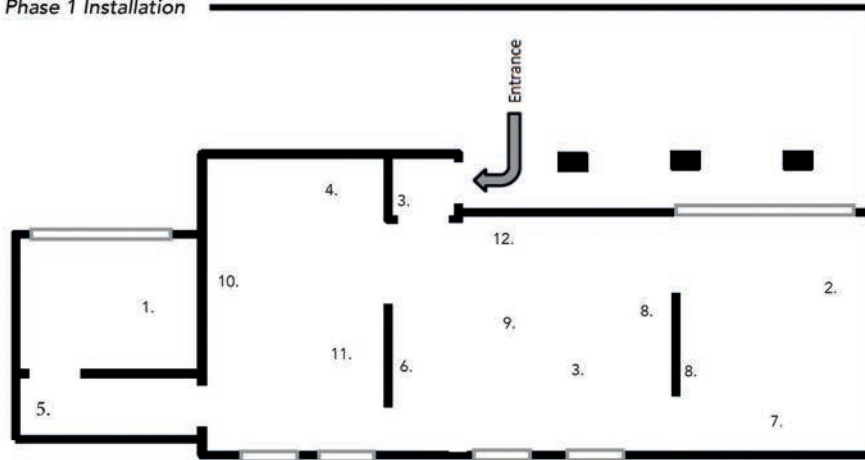
contents

exhibition layout - phase 1	4
foreword	5
artists' response and profiles	9
curators' response	35
exhibition layout - phase 2	38
curator profiles	39
acknowledgements	40

housed:

Cookhouse, Chelsea College of Arts
7-10 April 2015

Phase 1 Installation



1. **Paul Abbott**
'Revisiting Old Haunts', 1998 and 2015, video installation
2. **Sarah Faulkner**
'Invocation', 2015, wool and wire
3. **Kelise Franclemont**
'Memoirs of a Stone from a Forgotten Palestine (Part 1 - The Flight from Hyrcania)', 2015, paper/collage, projected digital video [2:00 mins looped], found items
4. **Joseph Lichy**
'Untitled', 2015, oil on canvas
5. **Regan O'Callaghan**
'I am the House the House is Me', 2014/5, projected video and metal leaf
6. **Shadi Mahsa**
'The Brides I Knew', 2015, framed photograph prints
7. **Alex Roberts**
'Oil', 2015, fabric dye, acrylic, oil, pastel pencils on silk organza
8. **Jonathan Slaughter**
'Environ', 2015, PVC pipe
9. **Laura Solomons**
'Untitled', 2015, glass on table
10. **Louise Wheeler**
'Clown Teacher, Talking to Myself, Humpty Dumpty and the Absent Voice', 2015, installation and digital video
11. **Michael Williams**
'Milk', 2015, polythene, silicone, steel, acrylic
12. **Saeideh Yazee**
'Untitled', 2015, sealed photographic prints



foreword

What is it to think of a house in 2015?

Is this even a proposition? It's a subject that seems to wane in public and socially drown, especially among artists. Increasingly this is a nostalgic subject given the current economic climate of surplus debt. Rather more, how does one remain creatively productive given the unwarranted demands of an isolating payee culture? The subject of what it really means to work is possibly more dominant than ever before. And yet, when we imagine being *Housed* do we really know if this is what we want to be doing?

In a range of contemporary art practices stemming from performance, painting, object making and moving image, this exhibition demonstrates recent thoughts that address allusion learning within social, political and imaginary housing. These artists question a future so full of uncertainties.

Dr. Stephen Wilson,
Postgraduate Theory Coordinator, MA General Theory Forum, CCW Graduate School

What does it mean for artists and curators to collaborate or work together?

The term 'curator' was previously related to the care and preservation of a collection of artefacts, the first widely acknowledged freelance 'independent curator' (without responsibility for a collection) was Harold Szeemann in the late 1960s. When I was an art student in the early 1980s the tutors taught us nothing of professional practice, networks and the relationships necessary in order to get our work seen in public. Indeed, there was deep suspicion of gallerists and the word curator was not in our lexicon.

When the role of the curator did become more public it was partly to create greater transparency around the processes and politics of how things get seen but, instead of honest brokers, curators were perceived as the new bogeymen who might rip off and exploit artists for their own ends and usurp the supremacy of the artist in a creative power grab.

Listening to discussions between students at Chelsea in 2015 it doesn't seem that much has changed except the verb 'to curate' and the noun 'curator' are now widely used – you can curate your wardrobe, your lunch and your Twitter feed, we are all curators now so you might as well have your artwork curated whilst you are about it.

The artists and curators in *Housed* were curious to find out more about each other's practices and ideas, they tried to find a methodology to work together but in the end they decided not to share the processes



and the responsibilities of an exhibition; instead the artists curated their own show and then a couple of days later the curators came along and reconfigured it. I was reminded of the 1994 installation *Truth, Dare, Double-Dare* by the late Rose Finn-Kelcey and the late Donald Rodney; the piece was intended as a collaborative commission but ended with them agreeing on nothing, eventually presenting two speakers at either ends of the empty gallery, one projecting his point of view, and the other presenting hers; two disparate voices vying to be heard.

Who knows for sure whether the one version of *Housed* was better than the other or whether the show was 'curated' [twice] or not? In an essay entitled *Show and Tell* Robert Storr declared a preference for the term 'exhibition-maker' over 'curator', acknowledging a specific and complex discipline whilst separating these activities from the care and preservation of art (Storr, R. 2006 p.14). *Housed* was, at least, an exhibition 'made' [twice].

There was certainly trust involved in allowing a group of curators to handle artists' works unsupervised, however, I believe there is a greater need for empathy, a mutual dialogue, ethics and agreed shared responsibilities to enable exhibitions to be made and for artworks to be seen, discussed and shared, to provoke ideas and transform our experience of the world and our understanding of each other.

Donald Smith

Director of Exhibitions, CHELSEA space, Lead Practitioner, MA Curating and Collections

How far can you stretch the authorized set up of the museum/ institution?²

Art as a mirror and as a lamp.³

The gathering originated from an open call to MAFA artists' to exhibit and simultaneously discuss research, while interacting with MA Curating & Curating students.

Housed exhibition:

During Easter, a four-day exhibition/collaborative project took place in the Cookhouse, Chelsea College of Arts (7-10th April 2015). *Housed* seeks to explore the interplay between the artist, the viewer and the location setting ... the latter being a 'display space' within an art school context. Who are we? Who are they? And what role does the environment holding the exhibition play in this relationship? The collaboration (Chelsea



MA Fine Art & MA Curating & Collection students) provided both groups with an opportunity to address the Meta Artist/ Curator position.

Housed seeks to reveal what remains dormant and under-exposed within us in response to the traditional and institutional framing of the socio-political artistic practice. The premise of the exhibition proposed a chain of perspectives that challenge the 'occupancy' inside the regimented frameworks that artists continually try to support, intervene and critically address.

Similar to a 'blind date', Wednesday 8th April (the half-way point) witnessed the handover of the exhibition to the Curating students, who were set the challenge to re-configure the show without prior knowledge of the artwork or artists' positions. The rehang was open for the public to view.

On the morning of the handover an extended crit was led by Donald Smith and Dr. Stephen Wilson exclusively with the artists. We would like to reiterate our thanks for their generosity in the giving of their time and invaluable insight.

The private view and curators' breakfast acted as 'before' and 'after' events to extend the experience to the general public and UAL community, as we hope this publication will equally do.

The *Housed* collective comprises twelve MAFA and five Curating and Collections students.

Artists: Paul Abbott, Sarah Faulkner, Kelise Franclemont, Joseph Lichy, Shadi Mahsa, Regan O'Callaghan, Alex Roberts, Jonathan Slaughter, Laura Solomons, Louise Wheeler, Michael Williams, and Saeideh Yazea.

Curators: Sara Elmasri, Oxana Smirnova, Fabian Strobel, Roberta Vacca and Yang Yang.

Alex Roberts, Artist

Opposite Left:
Artists' discuss their work in MAFA crit with Donald Smith

Opposite Right:
Curators consider options


Left:
Artists' view their work post re-hang

Right:
Artists' discuss work with curators post re-hang

1 Storr, R. (2006) 'Show and Tell'. In: ed. Paula Marincola 'What Makes A Great Exhibition'. Pub. USA: Philadelphia Exhibitions Initiative

2 Mami Kataoka, Chief Curator at the Mori Art Museum (MAM), Tokyo, Japan.

3 James Lingwood, Co-Director of Artangel, UK.

A group of approximately ten people are gathered in a bright, white gallery space. They are engaged in conversation, looking at framed artworks on the walls. The room has a high ceiling and large windows on the left, which cast a grid-like shadow of light and dark squares across the floor. A small wooden table with some items on it is in the center. The people are dressed in casual to semi-formal attire. The overall atmosphere is one of a professional yet relaxed art discussion.

Artists' discuss their work in MAFA crit with
Donald Smith and Dr. Stephen Wilson

artists' response

"I feel you have given the curators a challenge to create a response, almost a work of art!"

Dr. Stephen Wilson, Postgraduate Theory Coordinator,
MA General Theory Forum, CCW Graduate School

"The thing that I love about this show and the thing that I love about what is going to happen later on... is that this is really an impossible show to change... the artists are powerful in this situation."

"What I like about the show is that it gives the power back to the artist...I am interested in this slightly deferential thing – we must get in some curators – but you've already curated the hell out of this."

"I think you have done a great job...especially under such circumstances."

Donald Smith, Director of Exhibitions, Chelsea Space

Context: MAFA crit with Donald Smith & Dr. Stephen Wilson, pre re-hang. The conversation is about the role of the artist and curator; how artists can appear as the precarious figure, while the curator holds power. Pitched against the recently published book, *Proxemics Selected Essays* by Liam Gillick, which addresses the meta artist/curator position, hierarchies, relationships and how the roles are blending.

paul abbott

For me, *Housed* was most useful in the opportunity it provided to get feedback from my fellow artists on the viewer experience. Critically evaluating the effect of placement and connection between the elements that made up my work – the videos, the t-shirt, the pedestals and electronics/electrics helped me reflect on my practice and the strategies I employ and my fellow artists employ when 'presenting work' in the gallery context.

Before the breakdown of the show, I took the opportunity to do a final rehang of my own work, which was essentially a loose gesturing of the different elements. I was pleasantly surprised and encouraged by the new discourse it suggested.

artist profile

My practice encompasses sculpture, video and sound. I am interested in exploring boundaries of image and object, and how the fragmenting of narrative can offer new possibilities of discourse. I am interested in exploring noise – notions of communication as 'failure'. In nostalgia; how our memories might change an event, a place, a person.





Revisiting Old Haunts
1998 and 2015
video installation



sarah faulkner

For this exhibition, I created a site-specific installation that explored the geographical relationship of the Chelsea Cookhouse, located next to the noisiest place in the art school - the Woodshop - and above the quietest and seemingly most reclusive of spaces - the meditation/prayer room. I was keen to make visible the silent sound of prayer emerging from the 'unseen' space underneath. The coloured strings - suspended from the ceiling and anchored at intersecting points to the floor - aimed to give a sense of the presence of prayer and religion within the art school, and explore how these geographical connections intersect and perhaps break down. I also sought to communicate the tension between public and private encounters and make visible the vulnerability that comes with it.

artist profile

My work seeks to explore narrative within site-specific space, through the process of making. Using everyday materials, found imagery, painting and drawing, I explore journeys of memory, faith and change.





Invocation
2015
Installation
Wool and wire

Opposite left:
Artist's installation

Right:
Curator's re-hang

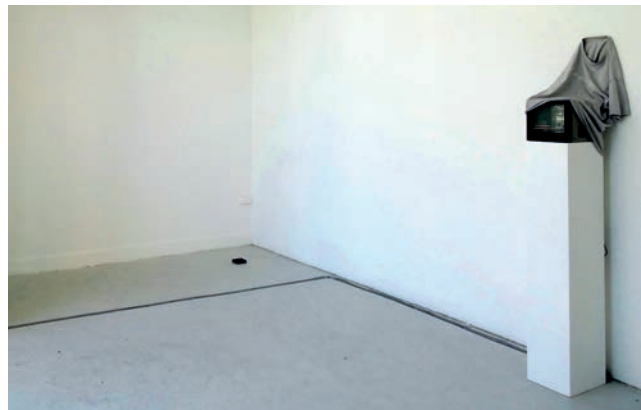
kelise franclemont

The piece I installed was an experimental one, to test the boundaries of my own practice whilst remaining in the given concept of *Housed*, as well as the chance to test my work with a group of curators completely new to my practice and way of thinking. In my installation, I hoped to find a way to recant a memory as if a stone would have a small, still voice, unspoken, while referring to the storytelling often found in the page.

The curators, knowing only the objects in front of them, by re-situating these things offered both a new perspective and found a way for the stone's memory to be "heard" a little more distinctly.

artist profile

My work is focused on identity, memory and conflict, particularly the immutable line between Other and Self. In a widely multi-disciplinary practice that ranges between drawing, installation, and object-making to digital media and performance, I will often appropriate cultural artefacts of the Other; using story-telling tactics and subtle humour to remake a situation based on some kernel of truth, while allowing the viewer to create his or own narrative from these discrete elements.





*Memoirs of a stone from a forgotten Palestine,
(Part 1 - the flight from Hyrcania)*

2015

Paper/collage, projected digital video (2 mins looped), found items

Above:
Original installation

Opposite left:
Original installation

Opposite right:
Curator's re-hang

joseph lichy

Participating in the *Housed* project was a truly rewarding experience, in part because as a group, we have been working together for the best part of 20 months and the project seemed to bring out the best in us as a creative force. Working with the curators was also eye opening – exposing the limitations that may arise from artists' curating their own exhibitions.

artist profile

My painting and performance came out of the idea of recycling and the possible consequences of bringing forth base sentiment into the world. This took the form of painting over old work and reforming words spoken, both self and externally generated. What was left seemed like irreducible base matter, but extruded and in shadow.

My experience of working with the curators for *Housed*:

I found the moving of my work initially challenging. As artists' we think we know best where to put our work, let the best light shine on it with some nice wall space to let it glow. What I realized after speaking with the curators was that us 12 artists' were like 12 proud mums and dads all wanting their offspring (the work) to look great within the confines of an unspoken set distance away from other kids (other artists' work) and for all children to be the same height (hanging work at eye level). The curators didn't have these limitations, and I found that refreshing.



Untitled
Performance
2015



Untitled
2015
Oil on canvas

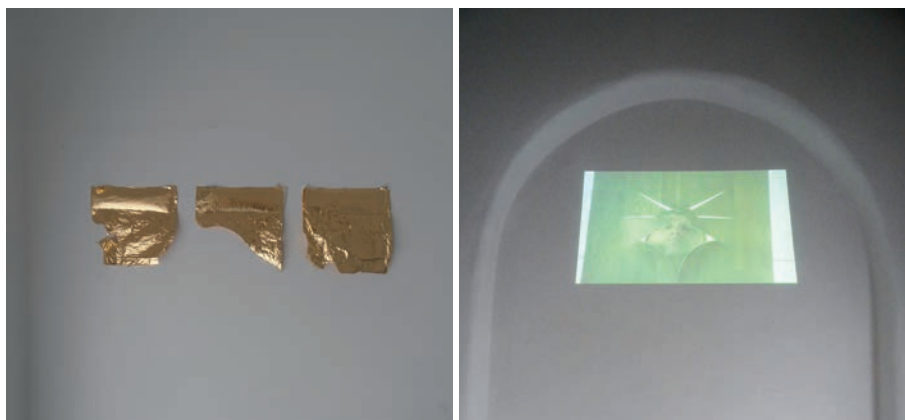
regan o'callaghan

I am the House the House is Me is a site-specific video installation. The title is based on a Maori saying, which relates to the belief that we are all genealogical matter (including non human matter), which allows the past to be present today.

Situated in a passageway in the Cookhouse the initial installation involved a walk up a slight ramp past three sheets of metal leaf (a talisman/doorbell) towards a video, which revealed a robed figure interacting and clapping as if conjuring up a spell or simply welcoming people. The re-hang separated the two elements of video and metal leaf. The video was situated above a door at the entrance to the Cookhouse. At first not seen it was the clapping hands people heard as they wandered around the gallery. The metal leaf left in situ continued to waft as visitors passed by. On departure people noticed the video above the door. While very different from the first installation, which required a journeying towards, this in comparison offered a different experience of Genius Loci - the spirit or presence of the place.

artist profile

An artist/priest of Irish/Maori descent, my practice is based on the application of contemporary and traditional techniques and the morphing of different religious themes and symbols. All my work explores ideas of ritual, the sacred and profane with the intention of drawing the viewer into a conflicting realm of orthodox and chaos, puritan and pagan.



Opposite:
Still from video

Left:
Metal leaf



I am the House the House is Me
2014/5
Projected video and metal leaf
(Curators' re-hang)

shadi mahsa

In my first experience of live performance I got into costume and acted as one of the many characters I remember from my mother's beauty salon in Iran. Innocent girls were transformed into someone absolutely unrecognisable on their wedding day. They looked like drag queens. Liberated from their strict fathers and with permission from their husbands, these brides felt the right to apply makeup, colour their hair and chose their exaggerated wedding dresses. I experienced such joy watching these brides go out of my mother's beauty salon completely transformed into someone else.

In one case a woman who was in love with a married man for many years was hoping he would divorce his wife and marry her. Despite threats from his first wife, the woman was so determined to complete her mission she finally gave in and decided to marry him and be his second wife. Crying out of sadness or happiness, she asked for the heaviest make up and the blondest dyed hair possible. I couldn't understand her reasons behind her choices but it did seem she wanted to hide her identity and become someone else. When she was leaving the salon I thought she was the scariest bride I had ever seen. Keeping this special memory I was inspired to bring to life this character through photography and performance for the *Housed* Exhibition.

artist profile

My practice is involved with gender, identity, and diaspora, in particular how this relates to post revolution Iranian women. At present my project is based upon a variety of women characters that I have come across since childhood. I work mainly in painting, video, photography and performance.



The brides I knew
2015
performance



The brides I knew
2015
framed photographic prints
(See re-hang on page 13)

alex roberts

I am currently exploring the tensions between what is public and what is private: how, in today's digital world, appearance often contrasts with reality and sociability belies intimacy. Confronting and surveying our need, and sensitivity for intimate connections - what lies within.

Housed as a concept and collective project has broadened my inquiry by giving me the opportunity to discuss my research with others and learn from their feedback. The artists' response, support, camaraderie, and discourse have been truly social, which is a pleasing irony.

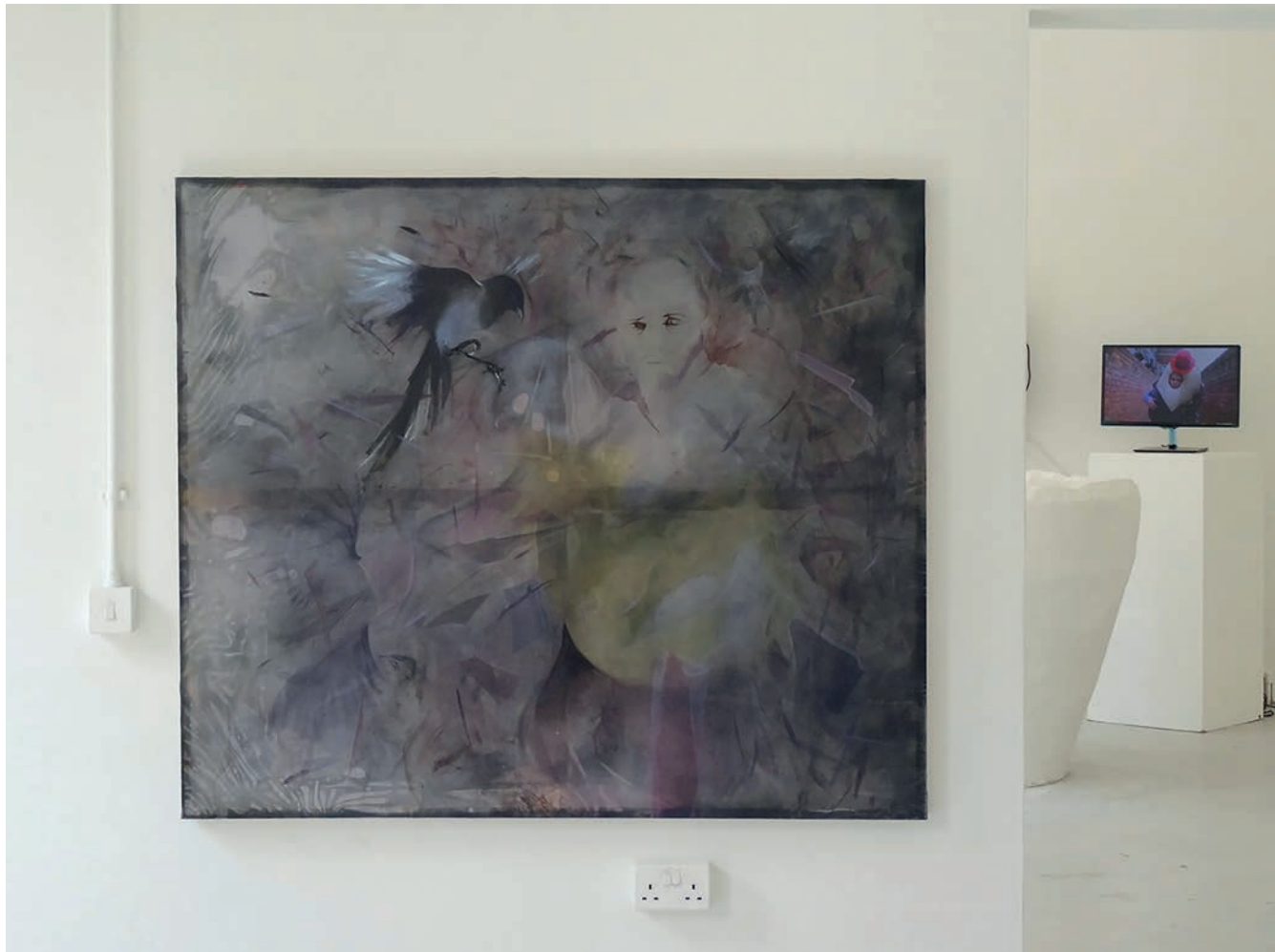
While at Chelsea, I have been encouraged to respond to what other contemporary painters engage with, alongside the language of paint – including installation, and a heightened sense of display. This collective curating process (artists' input and curators' astute rehang) has enhanced my understanding of how to install a seemingly individual series of paintings in such a way as to spark a deeper conversation between them. Equally, the experience has assisted placing 'the spatial' and 'compositional installation' back within the paintings themselves, opposed to staging objects around them.

artist profile

I work predominantly with paint. Testing the sliding scale of figuration and abstraction, my focus is how we perceive identity and change - encounters. Exploring the relationship between what we see and what we feel, the work invites the viewer to question their own perceptions, while hinting at a narrative, or capturing moments in the lives of others. The candid enquiry often exposes polarized, human states.



Detail



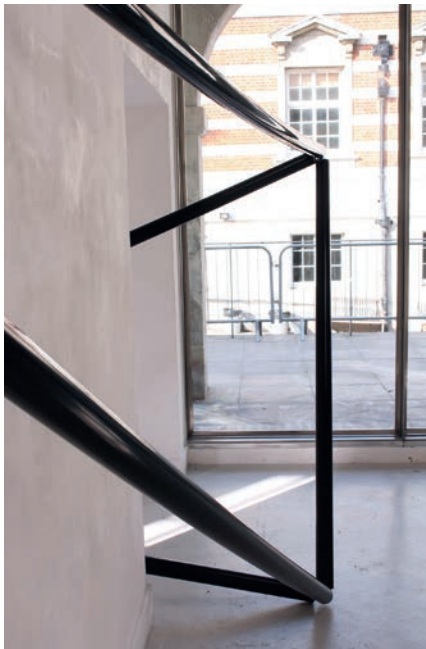
Oil
2015
Fabric dye, acrylic, oil, pastel pencils on silk organza
(Curators' re-hang)

jonathan slaughter

Beyond extending my own practice in ways that I could not have expected, the real value of the *Housed* experience was the privilege of the shared insight into the other artists' work and their practices. The collective experience has allowed for the group to consolidate and grow, not only in the duration of the install, but also during the preparations in the weeks before the show and in the time spent reflecting upon the experience afterwards. The fact that the artist install happened in the face of almost insurmountable odds, during a time that the rest of the College was shut down due to the threat of student protests is testament to the determination of those involved in the *Housed* collective, and brings to mind Nietzsche's quote "That which does not kill us makes us stronger."

artist profile

The site-specific work explores ideas of boundary and transgression. By awkwardly imposing into the exhibition space, the work forces an encounter with the viewer. Relationships with interior and exterior space are further explored and reinforced by the choices the viewer makes as he or she navigates the work in the exhibition space.



Detail



Environ
2015
PVC pipe

laura solomons

Housed was an opportunity for collaboration with artists I have come to know over 2 years, during our Masters at Chelsea. The process of coming together to put on the exhibition, led and instigated by Alex Roberts, achieved more than we had expected in terms of creative outcome and in terms of our relationships with one another. We are all keen to continue working and exhibiting together which given certain stressful circumstances during the install is quite remarkable. I feel I know each person's work and motivation more through the experience, and am excited to see how work evolves.

The curators' input added another layer to the *Housed* process, as we all had to surrender our work to the ideas and vision of people we didn't know. They handled the work thoughtfully and creatively and I felt the overall result was innovative and successful.

artist profile

I weave the threads of my life into my work.

Echoes of the experience of first touch

Familiar yet unfamiliar

I ask the work to do for me what I so struggle with,

To face and know myself and the other.

Ultimately I seek connection.



Left:
Artists' interacting with the glass
objects during MAFA crit



Untitled
2015
Glass on table

louise wheeler

One of my main aims was to make an immersive environment for the viewer to engage with my films and to find more confidence in the showing of my work. My theme within the *Housed* exhibition was power relations, authority's control and the institution of hierarchy. The egg chair represented shelter, nurturing and a safe place to hide – but the seat was fragile and would rock as you entered it, giving a feeling of instability. The curators decided to have all three screens with the same clip playing out loud which added to the disjointedness and absurdity of the dialogue. Having the outside perspective from the curators enabled me to be more expressive and confident in my work.

artist profile

Using video and performance, my work explores the psychological conflict of power relations, the voices of inner turmoil and the concept of failure. Through my characters I play with absurdity, rebellion, submission and need for acceptance. My practice also involves installation work, costumes and props. I want the viewer to see through the eyes of the character or use the work as a mirror.



Detail



Clown Teacher, Talking to Myself, Humpty Dumpty and the Absent Voice
2015
Installation and digital video

michael williams

Taking part in *Housed* was a good exercise in interaction and how meanings shift when artworks are moved and are played off each other. The re-curating process and crit conversations explained more to me about the importance of context and specific choices in installation. It's easy to get lost in the difficulty of studio practice and disregard final display; *Housed* reminded me to think beyond that.

artist profile

My piece 'Milk' is grounded in civil protest. The sculptures touch on future weaponry and the body, abstractions of the struggle. The paintings are of protestors doused in milk (to counter tear gas - a technique shared by protestors in Palestine with those in the #blacklivesmatter movement, protesting in Ferguson, Missouri). In this moment the subjects are 'Housed' in milk, a thin film of protection; these flimsy transitory shells play on how the secure safety implied by the word 'Housed' can be almost discarded or at least re-defined by those fighting for bigger ideas. The subjects are caught in that moment of agony that appears divine; a semi-religious state of ecstasy, linking the protestors' cause with the sublime.



Detail



Milk
2015
Polythene, silicone, steel, acrylic

saeideh yazea

The work I made for *Housed* seeks to highlight the alienated and migratory subject, one who is struggling between two spaces – the spaces of supposed 'home country' and 'host country'. The *Housed* exhibition was an exploration of different ways of recognizing space using all of my senses.

artist profile

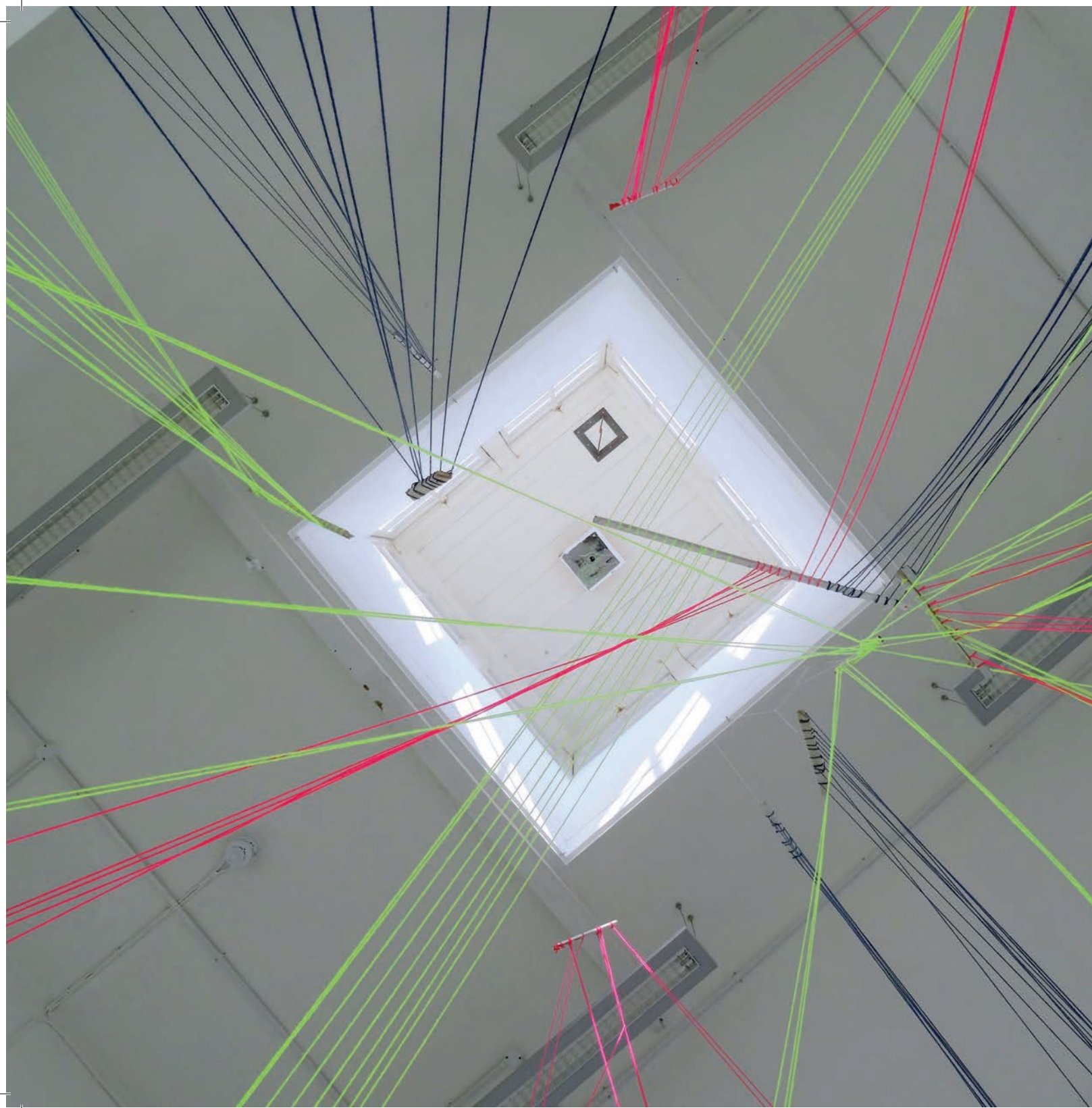
I document my immediate environment as a form of contemporary anthropology. As a recent immigrant, I observe and collect from a wide range of sources, be they people, places or situations, partly to fulfil my desire to root myself in this new society in London, and to validate my presence here. My background is in painting, but my work has evolved to encompass photography and live/recorded performance which incorporates myself in public space, inhabiting a disadvantaged role in society and reflecting my immigrant background.



Left:
Untitled



Untitled
2015
Sealed photographic prints
(Curators' re-hang)



curators' response

"I do think the show has been enlivened by the 'curatorial' intervention, several artists' work are now greatly enhanced and the show breathes more easily. The perceptions of the curators were pretty astute."

Donald Smith, *Director of Exhibitions, Chelsea Space*

"The outcome of a distinctly successful dialogue between curators and artists."

Cécile Emmanuelle Borra,
Artist/Tutor, MA Fine Art, Chelsea College of Arts

"In this project, the curators seek to slay some of curating's sacred cows: the integrity of the art object; the retention of the authorial position of the artist; and the passivity of the the spectatorial position are all brought into question."

The project takes on significance because in reworking the role of the curator, the Housed exhibition also rethinks the role of the artist. It opens up the possibility of a different kind of shared space, another form of co-location or, put more simply, re-housing."

Dr. David Dibosa,
Course Leader, MA Curating and Collections

Left:
Sarah Faulkner
Invocation
(Curators' re-hang)

Context: Dr. David Dibosa viewed the project at all stages - Private view, pre re-hang, and Curators' breakfast, post re-hang.

The contemporary curatorial discourse has developed exponentially in the last decade. A re-occurring focus is the question of the necessity of the curator's role and to what extent arrangement affects the interpretation and aesthetic aspects of artwork. In the case of *Housed*, the curators approach was primarily based on aesthetic elements of the works on display. Experimental in nature, the curatorial approach began with viewing the set up created by the artists themselves without any prior knowledge of artworks' meanings and contexts or artistic intentions. From a curatorial position the artwork was deserving of a more coherent narrative, and considering the space itself alongside the visual nature of each individual artwork, the curators began their rearrangement. Experimenting with deconstruction and reconstruction, seeking corresponding colour schemes within separate artworks and carefully considering the materiality of the various objects within the space, the curator re-organised the artwork, also bearing in mind the public nature of the Cookhouse in terms of its institutional nature. *Housed* was a successful project in exhibition-making, and the objectives of creating a coherent display language and arranging the artworks so that they complimented one another and maintained a positive relationship to the space itself were altogether realised.

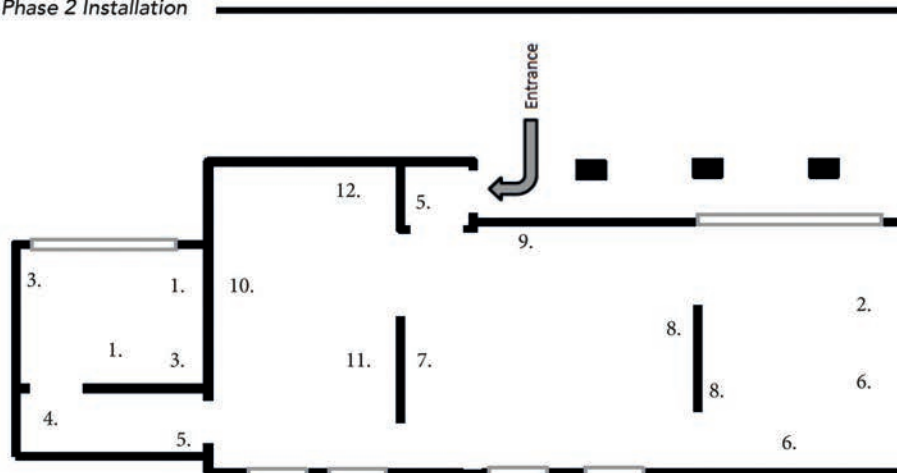
Opposite:
Curators re-hanging artist' work



housed:

Cookhouse, Chelsea College of Arts
7-10 April 2015

Phase 2 Installation



1. **Paul Abbott**
'Revisiting Old Haunts', 1998 and 2015, video installation
2. **Sarah Faulkner**
'Invocation', 2015, wool and wire
3. **Kelise Franclemont**
'Memoirs of a Stone from a Forgotten Palestine (Part 1 - The Flight from Hyrcania)', 2015, paper/collage, projected digital video [2:00 mins looped], found items
4. **Joseph Lichy**
'Untitled', 2015, oil on canvas
5. **Regan O'Callaghan**
'I am the House the House is Me', 2014/5, projected video and metal leaf
6. **Shadi Mahsa**
'The Brides I Knew', 2015, framed photograph prints
7. **Alex Roberts**
'Oil', 2015, fabric dye, acrylic, oil, pastel pencils on silk organza
8. **Jonathan Slaughter**
'Environ', 2015, PVC pipe
9. **Laura Solomons**
'Untitled', 2015, glass on table
10. **Louise Wheeler**
'Clown Teacher, Talking to Myself, Humpty Dumpty and the Absent Voice', 2015, installation and digital video
11. **Michael Williams**
'Milk', 2015, polythene, silicone, steel, acrylic
12. **Saeideh Yazea**
'Untitled', 2015, sealed photographic prints



curators' biographies:

sara elmasri

helsinki, finland

I received my undergraduate degree, BA in Modern History & English and Comparative Literature from the American University in Cairo. Prior to enrolling at Chelsea my work experience was both event management and freelance photography. My research interests involve exploring curating non-contemporary work by using contemporary curatorial practices.

fabian strobel

düsseldorf, germany

Graduated with a Bachelor of Arts in art history and philosophy from the Ludwig-Maximilians-University in Munich. I gained various practical experiences through internships at Galerie Voss, Düsseldorf, and by initiating the curatorial projects art.spiring and wals.gallery, where I held the position of the project coordinator. My current dissertation is focusing on Performance Art and the question, how you can exhibit Performance Art without the actual act of performances.

oxana smirnova

moscow, russia

I am an independent curator. I gained my Bachelor Degree at Instituto Europeo de Diseno at Barcelona. My professional experience includes two years at Marka creative agency, where I was mainly responsible for the communication with artists/museums and involved in the processes of creating exhibitions' concepts and their realization. The projects include: Bond by GQ multimedia exhibition; Night at the Museum 2012, 2013, 2014; Lexus Hybrid Art project 2012, 2013,

2014; Covered with Snow exhibition; Parajanov exhibition; Jaguar Summer Museum 2012. I'm currently developing a few individual projects, one of which is called "My Body is a Temple" and is based on performance art.

"Housed was planned as an experimental project. The collaboration between MA Curating and Collections and MA Fine Art students aimed to explore various approaches to the exhibiting process. The experimental nature of the process questioned a performative origin of curating process in relationship to the artist, the artwork and the space. The thesis 'artist as a curator and curator as an artist' was taken as a base to the investigation of the roles of artist and curator and their interconnection within an institutional context."

roberta vacca

alba, italy

I received my undergraduate degree in Science of Cultural Heritage in the Università degli Studi in Turin. Since moving to London four years ago I worked in different places which included the Southbank Centre, the Estorick Collection of Modern Italian Art and Chiswick House. My curatorial research is focusing on live performance and the strategies to preserve, document and reenact this type of art.

yang yang

beijing, china

After completing my BA studies in English Literature in China I decided to move to the UK where I received my first MA degree in Linguistics at the University of Leicester in 2009. My current research is focusing on text-based conceptual art.

artists' & curators' contacts

Artists

Paul Abbott
pabbott.net

Sarah Faulkner
sarahfaulknerstudio.com

Kelise Franclemont
kelisefranclemont.com

Joseph Lichy
josephlichy.com

Regan O'Callaghan
reganocallaghan.com

Shadi Mahsa
shadimahsaart.com

Alex Roberts
alexroberts.com

Jonathan Slaughter
jonathanslaughter.uk

Laura Solomons
laurasolomons.com

Louise Wheeler
louisewheeler.com

Michael Williams
mrmwilliams.co.uk

Saeideh Yazea
yazea.co.uk

Curators

Sara Elmasri
s-elmasri@hotmail.com

Oxana Smirnova
oxana181185@gmail.com

Fabian Strobel
fabi.strobel@googlemail.com

Roberta Vacca
roberta.vacca5@gmail.com

Yang Yang
yangy123cn@googlemail.com

going forward

The *Housed* collective is researching new forms of exchange and dialogue to develop and adapt, possibly in other countries. Different sites, with supplementary curating engagement, and an alternative, cultural audience is anticipated.

Artist rehang:
Paul Abbott
Revisiting Old Haunts
1998 and 2015
video installation



thanks

<http://housedcollective.wordpress.com>

The *Housed* collective would like to thank all those who generously gave their time and support to this project and its future developments:

Donald Smith, Dr. Stephen Wilson, Cécile Emmuanelle Borra, Dr. David Dibosa, Rachel Daniels and the UAL Postgraduate Communities Fund, Terry Deuel, Tom Butler, Martin Newth, Chelsea College of Arts' estates personnel, private view bar helpers, Tate Britain's bathroom facilities, and The Jugged Hare!

Publication artwork and design: Sarah Faulkner

Photo credits:

Paul Abbott: pp. 10, 11, 20, 21, 33, 41

Kelise Franclemont: pp. 4, 13, 15, 23, 32, 34, 38 & 43

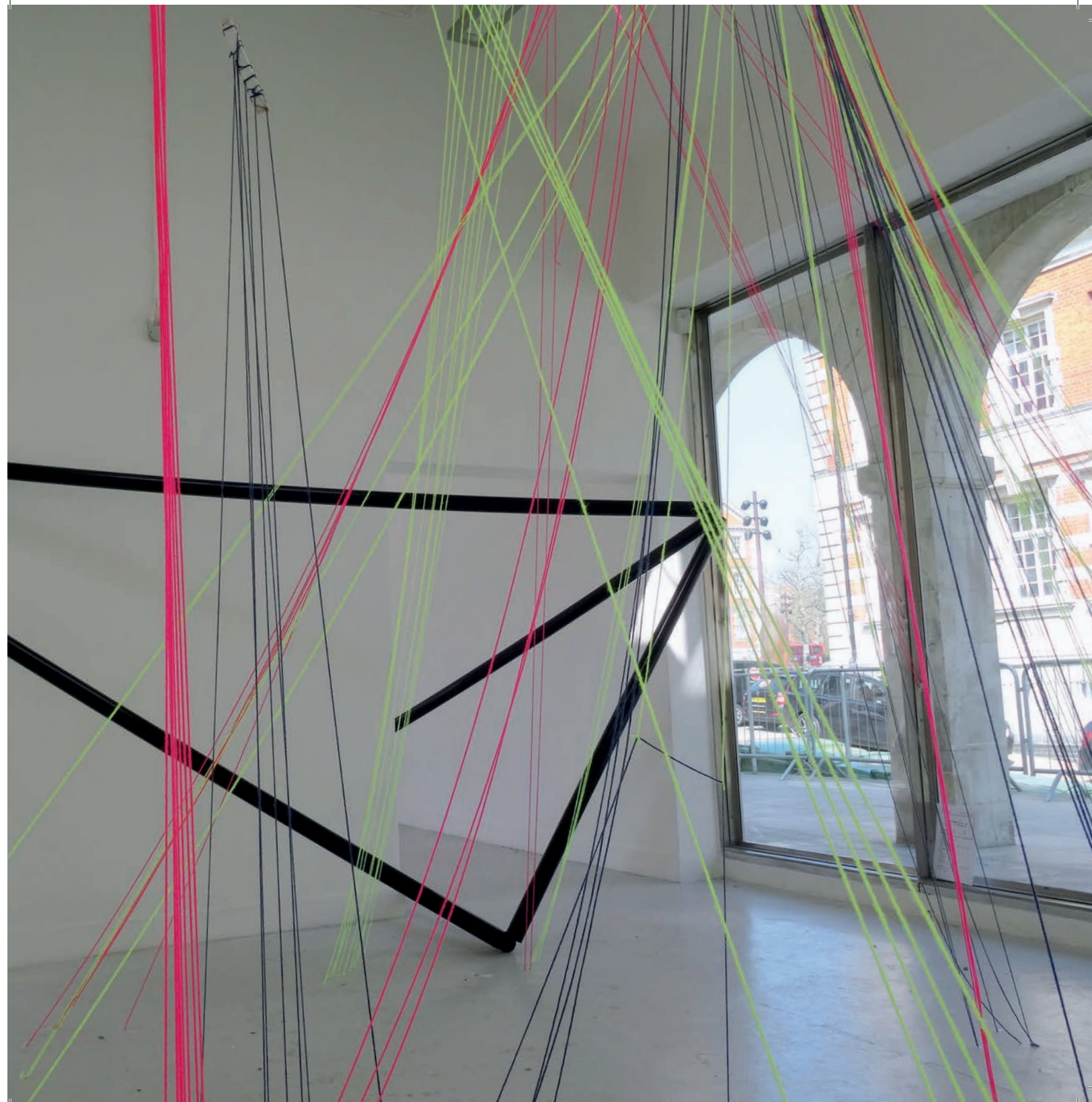
Regan O'Callaghan: front and back cover & pp. 2, 6 (*top left*), 8, 14 (*bottom left*), 18, 19, 26, 28

Sarah Faulkner: pp. 12

This UAL, PG exhibition and collaboration is kindly supported by the Postgraduate Students Communities Fund, UAL.

ual: university
of the arts
london
chelsea

Right:
Curators' rehang:
Environ and Invocation
2015





cookhouse, chelsea college of arts